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CARNEGIE

Magazine



Adult Activities 1950-51

September 1950

UNIVERSITY OF MICHIGAN
GENERAL LIBRARY

25 cents

The Economy of Egypt



*Cat mummy in the
collection of the
Carnegie Museum*

AMONG THE MANY CURIOSITIES to come out of Egypt are the mummies of cats, which have been found in large numbers particularly in the ruins of Bubastis.

Egypt's veneration of cats undoubtedly arose from their importance in defending the granaries from rats. Since the country's economy was primarily agricultural—being based on corn, barley and wheat—the cat stood between the people and starvation.

The simplicity of this economy—in which cats could play so important a role—was reflected in the primitive nature of early Egyptian banking. The priests stored the community's supply of precious metals and made the few necessary loans.

As more complex civilizations arose, the functions of banking gradually expanded and banks developed new services to meet new needs. Today's banks with their manifold services thus represent a direct response to the financial requirements of modern society.

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Calendar of Events

CARNEGIE INSTITUTE

4400 FORBES STREET, PITTSBURGH 13, PENNSYLVANIA

TUESDAYS 10:00 A.M. TO 10:00 P.M.

OTHER WEEKDAYS 10:00 A.M. TO 5:00 P.M.

SUNDAYS 2:00 TO 6:00 P.M.

CAFETERIA OPEN FOR VISITORS TO THE BUILDING

LUNCHEON 11:00 A.M. TO 2:00 P.M., WEEKDAYS

SNACK BAR: 2:00 TO 7:00 P.M., WEEKDAYS; 2:00 TO 5:30 P.M., SUNDAYS

CARNEGIE LIBRARY OF PITTSBURGH

WEEKDAYS 9:00 A.M. TO 9:00 P.M.

REFERENCE SERVICES UNTIL 10:00 P.M., WEEKDAYS

SUNDAYS 2:00 TO 6:00 P.M., REFERENCE SERVICES ONLY

Institute and Library open to the public every day without charge

FOUNDER'S DAY

A distinguished speaker to be announced later will be featured on the Founder's Day program in Music Hall the evening of Thursday, October 19. Prize awards in the 1950 International, the first international art exhibit since 1939, will also be announced at this time. A preview of the exhibit will follow Founder's Day exercises.

1950 PITTSBURGH INTERNATIONAL

Some 350 paintings, including 250 from Europe, will be on display at the Institute, from October 20 through December 21, with preview on Founder's Day. The jury will meet in Pittsburgh September 21-22.

REGISTRATION FOR GUILDS

Persons interested in the art and nature guilds and the lecture series announced in this issue of *CARNEGIE MAGAZINE* may register with the Division of Education at the Institute the last week of September; or they may register when attending the first session.

SUNDAY ORGAN RECITALS

Sponsored by the Arbuckle-Jamison Foundation, Marshall Bidwell begins his season of Sunday afternoon organ recitals in Music Hall on October 1, from four to five o'clock.

ART AND SCIENCE

The permanent collection of painting and sculpture is regularly on display in the fine arts galleries. In the Museum, permanent and changing exhibits are varied, including fossils, North American mammals, jades, ivories, American Indian handicrafts, among others.

CARNEGIE INSTITUTE

Pictured on the cover, Andrew Carnegie's gift of Carnegie Library and Carnegie Institute to the people of western Pennsylvania in 1890 and 1896 respectively, established the earliest of the great institutions which today comprise Pittsburgh's civic center.

Here under one roof are the Carnegie Library of Pittsburgh and the three departments of the Institute—Fine Arts, Museum, and Music Hall, providing a juxtaposition of the muses that is probably unique in the world.

The Institute is built of grey sandstone in Italian Renaissance style and decorated on the interior with beautiful imported marbles. It occupies approximately four acres.

In contrast to the Library, given by Mr. Carnegie with the understanding that it be supported by the City—which City Council has very effectively done ever since, the Institute depends entirely on his original endowment and the gifts of other generous friends over the years, including the present members of the three-year-old Carnegie Institute Society.

BEQUESTS—In making a will, money left to Carnegie Institute, Carnegie Institute of Technology, or Carnegie Library of Pittsburgh should be covered by the following phrase: I do hereby give and bequeath to (Carnegie Institute) or (Carnegie Institute of Technology) or (Carnegie Library of Pittsburgh) in the City of Pittsburgh, Pennsylvania.Dollars

MEMORIALS—Carnegie Institute is prepared to receive contributions given by friends in memory of deceased persons in lieu of floral tribute, and to notify the deceased's family of such gift. The amount of the contribution will not be specified unless requested by the donor.

CARNEGIE MAGAZINE, dedicated to literature, science, and art, is published monthly (except July and August) at 4400 Forbes Street, Pittsburgh 13, Pennsylvania, by Carnegie Institute, Carnegie Library, and Carnegie Institute of Technology. James M. Bovard, editor; Jeannette F. Seneff, editorial assistant; Florence A. Kemler, advertising manager. Telephone Mayflower 1-7300. Volume XXIV, Number 7. Permission to reprint articles will be granted on request. Copies regularly sent to members of Carnegie Institute Society. Subscription \$2.00 a year. Single copies 25 cents.



Brushes from the banks of the Nile



As with so many other things, such as paint and varnish, the ancient Egyptians were among the first people to use paint brushes.

These brushes were made from reeds that grew profusely along the banks of the Nile. The Egyptians cut the reeds and shredded the ends into fibers from which the brushes were made. Sometimes they used the stems of palm leaves.

The art of making brushes has made infinite progress since the reed brushes of the ancient Egyptians. Today's "Brushes by Pittsburgh" are made from the finest materials both nature and modern laboratory can produce . . . and fabricated by craftsmen skilled by years of experience.

With brushes—as with paint, glass, and chemical products—the name "Pittsburgh" has come to mean the ultimate in quality.



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PITTSBURGH PLATE GLASS COMPANY

Welcoming You . . .

A large part of this issue of CARNEGIE MAGAZINE is devoted to outlining some of the events and programs at Carnegie Institute in the coming months, and we earnestly hope that our subscribers, members of Carnegie Institute Society, and people in our community will participate in them and will find them enjoyable and instructive.

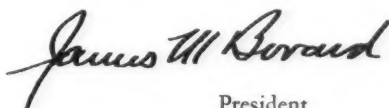
The primary purpose of these programs is to enable adults to discover new personal interests, and to develop their own peculiar talents. In a world so filled with major uncertainties, and with a rash of inconsequential commercial amusements, the development of one's inner resources provides an anchor of stability and satisfaction to young and old alike.

The trend toward early retirement adds greatly to the importance of discovering sustaining personal interests. Retirement often represents a most unhappy span in a man's life; it can, however, be a period of rich fulfillment if in his earlier days he has developed a spirit of self-sufficiency through some abiding interest or hobby.

Carnegie Institute and Carnegie Library are well equipped to offer a wide variety of activities for adults. Through a generous grant from the Howard Heinz Endowment we are able to explore and pioneer in this field with an exceptionally low cost to the participants, in the hope that this undertaking may emerge as an important factor in the development of our community and in the improvement of our way of living. No similar institution has presently undertaken such an extensive and formalized program on such a basis.

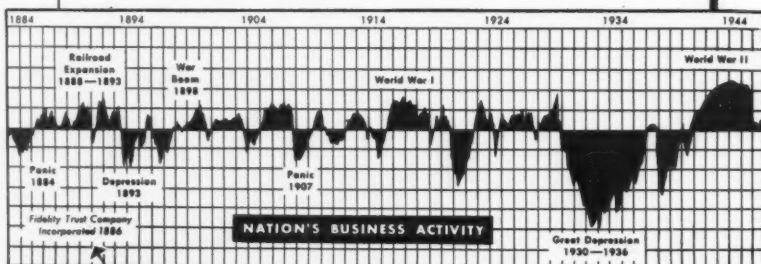
If this program as outlined herein is as successful as the similar spring program, other courses in different fields will be offered in the future.

Carnegie Institute, like other endowed institutions, has suffered financially in the postwar economy. To alleviate this situation and to increase interest and participation in our services and facilities we have organized the Carnegie Institute Society, and we invite you to become a member of this Society in whatever classification your circumstances warrant. We welcome you, whether you become a member to be eligible for membership privileges or purely from a sense of pride in being a sponsor in one of the country's finest cultural centers. What we would like you to keep in mind is that by joining this Society you indicate your interest in the welfare and promotion of Carnegie Institute and your willingness to encourage its service to the community.

A handwritten signature in dark ink, reading "James M. Board". The signature is fluid and cursive, with the first name "James" and last name "Board" clearly legible. The middle initial "M." is written in a smaller, more compact script.

President

THROUGH BOOM, WAR AND PANIC



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*

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For full details about the specialized aid Fidelity offers, write for our new book, "For the Protection of Your Money and Your Family in a Fast-changing World"

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THE DIVISION OF EDUCATION PROGRAM



ARTHUR C. TWOMEY
Director

LARGELY through the generosity of the Howard Heinz Endowment, the Education Division of Carnegie Institute was founded three years ago to help extend the Institute's services and facilities to a greater number of people. The enthusiastic response we have enjoyed is reflected in our present rate of contact—approximately half a million people per year are in some manner benefited by the services of Carnegie Institute.

In addition to the adult education program, to which a large part of this issue of the *MAGAZINE* is devoted, the Division of Education maintains two other major services: On-the-premises service to schools, and extension activities outside the Institute.

SCHOOL SERVICE

About a hundred thousand students of public, parochial, and private schools come to the Institute each year for class instruction in art and natural history, or on guided tours through the exhibit halls and galleries. Our art supervisor, Margaret M. Lee, and science supervisor, Jane A. White, handle these extensive activities. A great many of today's young scientists and artists have received invaluable instruction through the Institute's school service program.

EXTENSION SERVICE

In our extension services, under supervision of W. LeRoy Black, we "take the Institute" to those who cannot visit us—the School for the Blind, Children's Hospital, Juvenile Court children, and other underprivileged or handicapped groups. In addition, we work closely with such organizations as Boy Scouts, camps, and other children's groups which we have organized, teaching conservation of resources and animal and plant life.

A large number of study cases, containing wildlife specimens from the Museum, are available for loan to schools and organized groups. Organizations interested in this material are invited to contact the Division of Education, Carnegie Institute.

ADULT EDUCATION PROGRAM

In the following outline of the adult education program for the coming season you will note that the practical aspects of the courses and classes are no less dominant

than their cultural value. This is the theme of the program arranged by Robert R. Young, supervisor of guild activities, a program which has drawn a splendid response and in which we hope to have your participation.



Mr. Young

We have attempted to list the courses in this extensive program as simply and clearly as possible, but a few words of explanation here may be in order. You will note that the courses fall into two general categories: Appreciation courses, which are lecture-demonstrations conducted on an informal forum basis; and technical guild courses, based on actual participation under skilled instruction.

Your participation can be arranged conveniently and on the basis of your own choice. You may enroll in any course for the full season, for any separate series of classes, or, in the case of the appreciation series, tickets for individual performances will be available. If you are a member of Carnegie Institute Society, you will enjoy a considerable advantage in tuition rates for the technical guilds.

Registration for all courses will be accepted in the Division of Education, Carnegie Institute, at the time of the first class, or during the week preceding.

THE *American Artist Series*

For the second consecutive season, the Division of Education of Carnegie Institute makes it possible for you to participate in a unique cultural program—three series of forum-demonstration events conducted by leaders in various artistic and cultural fields. On these pages are listed the sixteen events of the current season, composed of The American Artist Series (eight events), the Interior Designer Speaks (four events), and The Fashion Expert Speaks (four events). You may register for any series, or attend any individual event separately if seats are available. Tuition rates indicate a considerable advantage in attending on the series basis. Due to the fact that such a program must be planned far in advance, it was necessary to show a few open dates when this issue went to press. But nationally known personalities will be announced for these remaining events before the season commences. All events will be held in Carnegie Institute Lecture Hall at 8:15 P.M.

On these two pages you will meet the "big name" personalities planned for our fall schedule, The American Artist Series. Each will conduct an informal program in which the audience will have an opportunity to participate in an interesting forum manner. No demands are made upon the participant other than interest; yet he can experience a wealth of enjoyment and appreciation from an understanding of the significant cultural and artistic trends of today.

ALINE MacMAHON



This event will be a high point in the American Artist Series for all who have thrilled to Aline MacMahon's superb performances in numerous stage and screen roles. Movie-goers will remember her roles in *Roseanna McCoy* with Raymond Massey, *Dragon Seed* with Walter Houston, *Ab, Wilderness* with Lionel Barrymore and Wallace Berry, *The Search* with Montgomery Clift, and many others. On the legitimate stage she has had dramatic roles in such successes as *Beyond the Horizon*, *Artist and Models*, *Eve of St. Mark*, and *Hamlet*. On her program here she will demonstrate interpretive acting of some of her movie and stage roles and explain variations in performing in the two mediums. A native of McKeesport, Miss MacMahon will be the guest at a celebration to be staged by that city in honor of her appearance here.

THE MEN OF SONG

A really inspiring presentation is expected of this renowned quartet of artists, each of whom has a splendid record of achievement in musical education, solo work on major network radio programs, and singing in opera, operetta, and concerts. Not only will they blend their voices in rendition of operatic, musical comedy, and Christmas season selections; they also will offer solo numbers and will demonstrate and discuss the development of quartet singing as an

essential part of our musical life. To climax the program, the quartet will sing a number of original ballads by Pittsburgh's own folk-song composer, Robert Schmertz, who is also professor of architecture at Carnegie Tech. Mr. Schmertz's ballads are chiefly about the early years of Pittsburgh's history, before it became a renowned steel center. One of them, *Noah*, is being recorded this year by Burl Ives, famed American ballad singer.



John Campbell

Alfred Kunz

Roger White

Edmond Karlsrud

THE MEN OF SONG



Robert Schmertz
Educator,
Architect and
Ballader

FREDERIC TAUBES

October, 1950 brings to Carnegie Institute the world-famed Pittsburgh International Exhibition of Paintings, after an absence of eleven years. And October 23 will bring to the Institute's American Artist Series one of the nation's leading authorities on fine art, Frederic Taubes—artist, author, lecturer, and exhibitor. Mr. Taubes will discuss the International in a demonstration-forum program conducted on the highest esthetic level—from the viewpoint of a proponent of fine art. A keen analyst, Mr. Taubes helped to organize a recent Carnegie Institute Fine Arts exhibition on the development of paintings from the original idea through the various stages to completion of the work. He has been a contributor to *CARNEGIE MAGAZINE* as well as other publications.



BACH ARIA GROUP

One of the most widely acclaimed specialty groups to perform for American music lovers in recent years, the Bach Aria singers and players will represent one of the high points in Pittsburgh's musical season. Organized three years ago by director William H. Scheide, the nine outstanding artists this year will commemo-

rate the Bicentennial of Johann Sebastian Bach's death with a full season of concerts, radio network performances and recordings of Bach's superb cantatas. This is a rare opportunity to really appreciate the fine and human qualities of Bach's music, from the inexhaustible treasury he left for the enjoyment of mankind.



ALBERT DORNE

Representing a somewhat practical view of art, illustrator Albert Dorne will treat the Pittsburgh International from the viewpoint of an imminently successful commercial illustrator—which he is. Mr. Dorne has been characterized as the antithesis of the "ivory-towered, pseudo-intellectual" artist. This 46-year-old founder and president of the Famous Artists Course at Westport, Connecticut, will present a realistic and unique appraisal of the nation's largest art show when he appears on the Institute's appreciation series.

IRENE HAWTHORNE

The American Artist Series would not be complete without an appreciation performance on interpretive dancing—and we were extremely fortunate to book Irene Hawthorne for this event. Miss Hawthorne is perhaps the most individual dance stylist of today; she is versatile in interpreting the styles, manners, movements, and emotions of any theme or era. She

has appeared as the premiere danseuse of the Metropolitan Opera, the Ópera Nacional, Mexico, and as the prima ballerina in the Broadway musical, *Sing Out Sweet Land*. Miss Hawthorne and her company will demonstrate dances of various nations, ending with memorable scenes from operatic favorites of today—*La Traviata*, *The Bartered Bride*, and *Carmen*.

LOUIS BROMFIELD

Fame has come to Louis Bromfield through his writing—an activity he developed in his odd moments. Actually, he is heart and soul a conservationist and farmer, the proud owner of a 1,100-acre Ohio farm called Malabar. Recent years have seen him take strong issue with government policies on farming and conservation, a stand that he very likely will discuss at his forum appearance at Carnegie Institute. Bromfield's success in writing stems from the high standards he has set for himself—he rejected his own first four novels before publishing *The Green Bay Tree*. More than twenty books have poured from his pen to date.



October 23	Frederic Taubes	November 15	Louis Bromfield
October 30	Albert Dorne	December 22	The Men of Song
November 1	To be announced	February 21	Aline MacMahon
November 8	Bach Aria Group	March 14	Irene Hawthorne

TUITION: Series of Eight Events (\$10 plus \$3 tax)	\$13.00
Individual Events (\$1.50 plus \$0.45 tax)	1.95

THE *Interior Designer Speaks*

TODAY's homemakers are taking an increasingly active interest in the arrangement and style of their home furnishings and decoration, on the logical premise that surroundings should blend with the occupants' personalities and tastes. Interior design specialists strive to encourage this concept as a means of elevating the standards of taste in home decoration and adding to the homemaker's sense of satisfaction and well-being.

Carnegie Institute again offers the Interior Designer Speaks series of appreciation programs because of the response of Pittsburgh men and women to the series last season. These programs are intended to further your understanding of interior design as applied to your specific problems, and to aid you in achieving the effects you desire in your own home. No significance is attached to the individual's economic circumstances; rather, to his appreciation of his personal needs and desires in home decoration.

This series includes four separate programs, to be staged on October 17 and November 22, 1950, and April 4 and April 11, 1951. We regret that a full list of performers is not available at this printing, due to the necessity of planning so far in advance. However, a later announcement will list the names of the four experts, all of whom will be leading authorities in the field of interior design and decoration.

NANCY McCLELLAND

Nancy McClelland, who will appear here on October 17, has described old furniture as "informal enough to be comfortable for everyday living." And on this premise she has built a 27-year reputation as a successful authority on traditional furniture. In addition to her interpretation of the warmth and richness of antique and period furniture, Miss McClelland

is famous for her knowledge and use of antique wallpaper. She has revived many early French and American wallpaper designs and reproduced them for use today.

A recent issue of *Life* featured Miss McClelland and her viewpoint on traditional furnishings as opposed to the purely modernistic types.

TUITION: Series of Four Events (\$5 plus \$1.50 tax).....	\$6.50
Individual Events (\$1.50 plus \$0.45 tax).....	1.95



VIEW OF CARNEGIE INSTITUTE LECTURE HALL DURING APPRECIATION SERIES PROGRAM

THE *Fashion Expert Speaks*

This series enjoyed a splendid response from Pittsburgh women last season, and again we have scheduled personalities of high appeal to all who desire to dress creatively and in good taste. Our performers will be recognized as real leaders in their fields, experts who help set the pace of America's fashions. They will bring you their work, ideas, and experience in programs conducted on an informal, question-and-answer basis.

Let us emphasize that these programs are not intended to appeal only to those who can afford original creations of famous designers. In fact, the real purpose is to encourage an active interest in the art of dressing well, regardless of the individual's financial means; then to show how people themselves may interpret their needs and achieve the desired effects of taste and charm.

ADRIAN

The name of Adrian is synonymous with creative fashion throughout this country and abroad. For several years he has designed costumes for stage shows and motion pictures, the latter for MGM Studios at the request of Cecil B. DeMille. He will bring a collection of his original dress creations to Carnegie Institute and will demonstrate and discuss them with the aid of live models. Typically American, the Connecticut-born designer believes that what American women like to wear should not be dependent upon European influence. He is married to former movie star Janet Gaynor.



SALLY VICTOR

To most women, Sally Victor needs no introduction—her hat creations are one of the most familiar phases of the American fashion scene. She will bring her originals to the Institute for a forum-demonstration similar to the delightful program conducted by Lilly Dache on our fashion series last spring. Mrs. Victor represents a realistic and practical viewpoint on fashion as regards the millinery industry: She prefers to have her hats copied authentically as she creates them, rather than see them poorly imitated later.



EDITH HEAD

Chief designer for Paramount Pictures in Hollywood, Edith Head is a recognized authority on screen costume creation. She was selected "best designer" by a New York magazine for the modern and period gowns she has created for such films as *Samson and Delilah*, *Blue Skies*, *The Perfect Marriage*, and *The Emperor Waltz*. On her appearance here, Miss Head is expected to discuss the influence of motion pictures on fashion, as well as the background and procedure of costume design for her movie assignments.



SONDHEIM—WEIL—FOREMAN

This trio of experts, representing the fashion tastes of professional, career, and business women, will conduct a forum of great interest to the thousands of Pittsburgh women who "go to business." Herbert Sondheim is a foremost designer of colorful costumes for the active outdoors woman. The name of Lloyd

J. Weil is associated with glamorous lounging apparel—hostess coats, robes, pajamas and negligees. Lucia Foreman is merchandising editor of *Glamour*, the magazine appealing largely to working women, and is an authority on the wardrobe fashions of its readers.

February 28	Adrian
March 7	Sally Victor
March 21	Edith Head
March 28	Sondheim and Weil, Lucia Foreman

TUITION: Series of Four Events (\$5 plus \$1.50 tax)	\$6.50
Individual Events (\$1.50 plus \$0.45 tax)	1.95

Calendar of Events

September	25—Registration Week	
October	2—Technical Guild Courses Begin	
October	17—Nancy McClelland	<i>Interior Design Series</i>
October	23—Frederic Taubes	<i>American Artist Series</i>
October	30—Albert Dorne	<i>American Artist Series</i>
November	1—To be announced	<i>American Artist Series</i>
November	8—Bach Aria Group	<i>American Artist Series</i>
November	15—Louis Bromfield	<i>American Artist Series</i>
November	22—George Nelson	<i>Interior Design Series</i>
December	22—The Men of Song—Robert Schmertz	<i>American Artist Series</i>
February	21—Aline MacMahon	<i>American Artist Series</i>
February	28—Adrian	<i>Fashion Series</i>
March	7—Sally Victor	<i>Fashion Series</i>
March	14—Irene Hawthorne	<i>American Artist Series</i>
March	21—Edith Head	<i>Fashion Series</i>
March	28—Sondheim & Weil, Lucia Foreman	<i>Fashion Series</i>
April	4—To be announced	<i>Interior Design Series</i>
April	11—To be announced	<i>Interior Design Series</i>

OUR SPONSORING GROUPS



Miss Ross

CARNEGIE INSTITUTE offers the appreciation series on fashion through the sponsorship of the Pittsburgh Branch of The Fashion Group, Inc., Janet Ross, regional director. Composed of the top fashion authorities in

retailing, newspapers, radio, and education, this non-commercial organization is dedicated to fostering good taste and encouraging co-operation among the various elements in the field of fashion.

In sponsoring the series at Carnegie Institute, the Fashion Group has assumed a project of donating funds to Carnegie Library for the procurement of fashion research books and magazines. Substantial sums were turned over to the library last season as a result of the group's sponsorship of the popular series. The library thus is enabled to round out its fashion reference material with rare and valuable books.

The Pittsburgh Chapter of the American Institute of Decorators sponsors the interior design series of appreciation programs at Carnegie Institute. Mr. Paul Planert, president of the local organization, has contributed personally as well as officially to the success of the unique series on home decoration.

A national organization established 25 years ago, the AID serves as a standard-bearer for decoration practice and policy, and for the decorators who serve American homes. Its aim is to assure a high level of ethics and service in the relationship of its members with their clients and to encourage the use of efficient modern techniques and methods.

The Pittsburgh Chapter was cited at the AID national conventions last fall for its sponsorship of the interior design series at Carnegie Institute.



Mr. Planert

SOMETHING FOR THE CHILDREN

IN the expanded program of Carnegie Institute, the children have not been forgotten. Our program for children, for many years a vital part of the curriculum of formal schools, has assumed more extensive proportions under the Institute's recently formed Division of Education. This service is designed to touch the lives of all district children in some phase of literature, art, music, or natural history. Over the years it has been proved that this continuous educational contact forms an invaluable background for adults in general as well as in specialized vocations. All services in our program for children are offered without charge.

SPECIAL SCIENCE INSTRUCTION: In addition to week-day science classes instructed at the Institute in collaboration with public schools, promising students may be selected for special Saturday classes as Junior Naturalists and as members of the Carnegie Nature Club. Grades four through twelve are covered in this special program, which is climaxed at the end of the school year by the Carnegie Nature Contest, open to all schools in the tri-state area. A total of 41,678 children came to the Institute for some phase of science instruction last year.

SPECIAL ART INSTRUCTION: Talented students in the public, private, and parochial schools may attend any of the three large art projects held Saturdays from September to June: The Tam O'Shanter, a drawing class for ten- to twelve-year-olds; the Palettes (morning section), a painting class for thirteen- to fifteen-year-olds who have had three years sketching with the Tam O'Shanter; and the Palettes (after-

noon section), a sketching and painting class for thirteen- to fifteen-year-olds who have not had experience in the Tam O'Shanter group. These classes included 39,119 young art students in 1949.

LIBRARY STORY HOURS: Pre-school children and their mothers are provided for in the program of the Carnegie Library of Pittsburgh, which sponsors a story hour for younger children and a program for mothers. This program will be given on alternate Tuesdays from 10:30 to 11:00 A.M. In the fall, staff members of the library hold their regular story hour every Saturday morning for children six through twelve years of age. In addition, school groups may contact the library for special story classes, which may be arranged by the librarians any day of the week. Last year, a total of 11,471 individuals attended these programs at the library.

NATURE MOVIES: All children who wish to spend a fascinating afternoon may come to the free nature movies shown every Saturday afternoon at the Institute. The movies deal with some phase of nature—some are travelogues on national parks, some are visual stories of people of various lands, studies of land animals, or minute studies of life in stream or pond. All films are designed to entertain as well as teach. They are especially instructive to city-reared children whose contact with nature may be limited; but regardless of environment, all children will gain a wealth of understanding and regard for the wonders of nature through this entertaining program. This educational and instructive series drew attendance of 6,590 last year.



SUMMER STORY HOUR IN CARNEGIE LIBRARY BOYS AND GIRLS ROOM

TECHNICAL GUILD COURSES

WHETHER you wish to build a hidden talent into a hobby or build a hobby into a full-scale vocation, one of the Carnegie Institute craft guilds should interest you. Part of the broad adult education program arranged by the Division of Education, they have been greatly expanded in accordance with the growing interest this program has drawn. All courses run for 26 weeks: 10 in the fall, beginning the week of October 2; 6 in the winter, starting with the week of January 8; and again 10 in the spring, beginning the week of February 19. Students may register for the full series of 26 classes at a special tuition rate; or they may choose any series of 10 or 6 weeks. Please refer to schedule chart on page 413 for time and place of classes.

Some of the guild courses will be offered next summer in a series of 5 weeks beginning May 7, and a series of 6 weeks beginning June 11. Exact schedule will be available later.

Registration will be accepted in the offices of the Division of Education, Carnegie Institute, at the time of the first class, or during the week preceding. All courses listed will be presented providing the required number of registrations is received. Members of Carnegie Institute Society may participate in any technical guild course at a discount of approximately 50 per cent of the tuition rate. Where supplies are required, they will be provided by students. Short sketches on instructors may be found on pages 412-3.

1. Beginner's Drawing and Painting

The registrant will not feel out of place in this class, even if his or her yen for artistic expression is altogether uncultivated. The beginner's class is our largest—last spring it was necessary to set up eight sections of the course! With an elementary approach, you will learn drawing, perspective, and structure, then move on to the basic techniques of painting in oil and watercolor.

Instructors: E. P. COUSE, MAVIS BRIDGEWATER, MARTY WOLFSON, HARRY SCHEUCH, ROBERT R. YOUNG.

2. Beginner's Experimental Color Course

This course will determine for you the best media for expressing your artistic talent. You will have an opportunity to try your hand at water colors, pastels, oil, and tempera, and will be instructed as to the individual techniques and applications of these methods.

Instructor: DANIEL L. KURUNA.

3. Principles of Color and Design

This is a class for beginners, dealing with the use of colors and the fundamentals of design in drawing and painting. Students will be instructed in the psychological and technical problems of color painting.

Instructor: JOSEPH FITZPATRICK.

4. Portrait and Figure Drawing and Painting

A course requiring some knowledge of drawing and painting practice. Models will be used to aid you in interpreting the structure of the human face and body. You may work with your choice of pastels, charcoal, or oil.

Instructors: HARRY SCHEUCH AND E. P. COUSE.

5. Advanced Portrait and Figure Drawing and Painting

You will need some experience for this advanced course in the refinements of painting portraits and figures. Students who have completed the course in

Portrait and Figure Drawing and Painting (above) should qualify for this class. Pastels and oils will be the media used.

Instructor: ROBERT R. YOUNG.

6. Flash and Color Photography

If you're one of many who seem to be "hard luck" amateurs with the camera, here's where expert instruction will straighten you out. Beginning with elementary photography, the course moves rapidly along to the particulars of flash and color work. Use of lighting and study of negatives are important phases of the course.

Instructor: JAMES W. ROSS.

7. Portrait Photography

Basic lighting, posing, and psychology are highlighted in this practical course. You will be instructed in processing and color techniques and the proper equipment for achieving the best in portrait work. Actual portrait posing of models and photographing will be demonstrated to the class.

Instructor: ARTHUR SWOGER.

8. Naturalist's Guild

How many of your nature neighbors—members of the plant and animal kingdoms—can you call by name in your neighborhood? This popular course is planned to make your study of natural history both enjoyable and beneficial. Classes are scheduled for Tuesday evenings indoors and Saturdays afternoons outdoors. The wealth of specimens in Carnegie Museum will aid in class study, and will be supplemented by motion picture and slide presentations. Field trips will be included in the outdoor class activity. Practical conservation and care of resources, trees, and shrubs are part of this general course.

Instructor: W. LEROY BLACK.

9. Preparator's Guild

This series of lectures and demonstrations will enable advocates of field and stream sports to prove

COURSES	SOCIETY MEMBERS			NON-MEMBERS		
	6 weeks	10 weeks	26 weeks	6 weeks	10 weeks	26 weeks
Numbers 4, 5, 6, 7	\$5	\$8	\$18	\$10	\$16	\$36
Numbers 1, 12, 13, 14	\$5	\$7	\$16	\$10	\$14	\$32
Numbers 8, 9, 10, 2	\$3	\$4	\$9	\$6	\$8	\$18
Number 11	\$6	\$10	\$22	\$12	\$20	\$44
Number 3	\$3	\$5	\$11	\$6	\$10	\$22

TABLE OF GUILD COURSE TUITION RATES

that some of the big ones didn't get away. You will learn how to prepare and mount hunting and fishing trophies as well as other nature specimens. Special emphasis is placed on game laws, field work, and methods of plaster casting in this excellent course on taxidermy.

Instructor: JAMES KOSINSKI.

10. Fishermen's Fly-Tying

If you're an Isaac Walton, you know that a hair and feather wing streamer, nymph, wet, dry, bass, spider, salmon and hair bug refer to fishing flies. But you may not know that all these lures can be made by you, with the instruction that this course gives. The proper equipment and materials are covered in the instruction, in addition to the techniques and designs for creating the lures of your choice.

Instructor: ROLAND W. HAWKINS.

11. Animal Modelling

"There is human appeal in all objects that show the hand of man." This advanced course, available to adults who have had some general modelling experience, will enable you to reach a new degree of artistic expression through the work of your hands. Special emphasis is given the study of animal anatomy, preliminary sketching, and composition, with students selecting the subjects of their choice.

Instructor: HAROLD J. CLEMENT.

12. Weaving

For those who like to make beautiful things with their hands to wear or use in the home, such as guest towels, pillow cases, and table mats, this course in the growing art of weaving will be most appealing. Offered for the first time at the Institute, the course begins with simple pattern work for beginners and advances rapidly to more complex techniques which will enable you to achieve beautiful effects in fabrics. A deposit will be required of students for use of equipment.

Instructor: LOIS I. CLIFFORD.

13. Linoleum and Wood Block Printing

Who wouldn't like to make his own Christmas cards, from colorful designs he has cut on linoleum blocks? Through this course in the fascinating hobby of block printing, you will learn to design and print cards, bookplates, and many other decorative, indi-

vidual items. The class will be instructed first in linoleum block-cutting, then in wood as experience is gained.

Instructor: JOHN REGAN.

14. Serigraphing

A course in the practical art of block and stencil printing on cloth, in color as well as in black and white. Students will cut block and stencil designs of their own choosing and will use them to process such useful and beautiful fabrics as scarves, ties, draperies, and dress material.

Instructor: JOHN REGAN.



INSTRUCTOR HAROLD J. CLEMENT
ADVISES A STUDENT IN THE
ANIMAL MODELLING GUILD CLASS

GUILD COURSE INSTRUCTORS



Dr. Black

W. LeRoy Black (Naturalist's Guild)—Prior to joining Carnegie Institute's Division of Education a year ago as supervisor of extension services, Dr. Black had devoted most of his adult life to nature and conservation work in Pittsburgh's parks. He was educated at the University of Pittsburgh.



Miss Bridgewater

Mavis Bridgewater (Beginner's Drawing and Painting)—A well-known figure in Pittsburgh art circles, Miss Bridgewater has an impressive background in the organization and instruction of art locally, as well as in exhibiting her work. She attended Carnegie Tech where she took her bachelor's degree with honors in 1937 and her master's degree in 1948.



Mr. Couse

Harold J. Clement (Animal Modelling)—Chief preparator in Carnegie Museum's section of mammals, Mr. Clement is an outstanding craftsman in animal modelling and taxidermy. Prior to his association here, he studied at Carnegie Tech and at the American Museum in New York.

Lois I. Clifford (Weaving)—A student, instructor, author, and exhibitor of her work in many parts of the country, Miss Clifford brings to the Institute a real understanding of the popular craft of weaving. She is past president of both the Weaver's Guild and the Craftsman's Guild.

E. P. Couse (Portrait and Figure Drawing and Painting, Beginner's Drawing and Painting)—A noted illustrator of over 20 years' professional experience, Mr. Couse's work has appeared in such magazines as *Life*, *Saturday Evening Post*, *Good Housekeeping*, and *Colliers*. Also in books published by Mac-Millan Co. and Doubleday.

Joseph Fitzpatrick (Principles of Color and Design)—At present art instructor at Schenley High School, Mr. Fitzpatrick is a familiar name in Pittsburgh art through his long connection with the Associated Artists of Pittsburgh and the Board of Public Education. He holds a master's degree from Columbia University.

Roland W. Hawkins (Fishermen's Fly-Tying)—Mr. Hawkins, skilled field collector who has devoted most of his life to nature activities, is preparator in the section of birds, Carnegie Museum. He is well acquainted with field and stream life here and in his native Canada.

James Kosinski (Preparator's Guild)—Assistant preparator in the Division of Education, Carnegie Institute, Mr. Kosinski has a wide general background in collecting, exhibit preparation, and taxidermy. He took his master's degree from the University of Pittsburgh.

Daniel L. Kuruna (Beginner's Drawing and Painting, Beginner's Experimental Color Course)—Mr. Kuruna's experience includes art instruction at the Art Institute of Pittsburgh, Brashear Settlement Houses, and public schools. A graduate of Carnegie Tech now working for his doctorate at Pitt, he has exhibited his work widely in the East and in California. One of his several murals hangs in a Pittsburgh church and another in the Arkansas State Capitol Building.

John Regan (Linoleum and Wood Block Printing, Serigraphy)—A graduate of Carnegie Tech, Mr. Regan has exhibited his block-printing art with the National Serigraph Society in New York and the Associated Artists of Pittsburgh.

James W. Ross (Flash and Color Photography)—At present a feature writer and camera editor for the *Pittsburgh Post-Gazette*, Mr. Ross is one of the outstanding photographers of the city. His background includes several years as news photographer on the morning paper.



Mr. Clement



Miss Clifford



Mr. Fitzpatrick



Mr. Kosinski



Mr. Regan



Mr. Ross



Mr. Scheuch

SCHEDULE OF TECHNICAL GUILD CLASSES

AFTERNOON

	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
Art Studio		Advanced Portrait and Figure Drawing and Painting Robert R. Young		Advanced Portrait and Figure Drawing and Painting Robert R. Young	
Craft I Studio	Beginner's Drawing and Painting Daniel L. Kuruna		Beginner's Drawing and Painting Daniel L. Kuruna		
Craft II Studio	Beginner's Drawing and Painting E. P. Couse	Beginner's Drawing and Painting Harry Scheuch	Beginner's Drawing and Painting E. P. Couse		Beginner's Drawing and Painting Harry Scheuch

EVENING

Art Studio	Flash and Color Photography James W. Ross	Portrait and Figure Drawing and Painting Harry Scheuch	Beginner's Experimental Color Course Daniel L. Kuruna	Portrait and Figure Drawing and Painting E. P. Couse	Linoleum and Wood Block Printing John Regan
Craft I Studio	Beginner's Drawing and Painting Daniel L. Kuruna	Weaving Lois I. Clifford	Portrait Photography Arthur Swoger	Serigraphing John Regan	Beginner's Drawing and Painting E. P. Couse
Craft II Studio	Beginner's Drawing and Painting Robert R. Young	Principles of Color and Design Joseph Fitzpatrick	Beginner's Drawing and Painting Mavis Bridgewater	Fishermen's Fly-Tying Roland W. Hawkins	Beginner's Drawing and Painting Marty Wolfson
		Naturalist's Guild W. LeRoy Black (Extension Lab.)	Animal Modelling Harold J. Clement (Taxidermy Lab.)		
			Preparator's Guild James Kosinski (Preparator's Lab.)		

Harry W. Scheuch (Portrait and Figure Drawing and Painting, Beginner's Drawing and Painting) Another former student of Carnegie Tech, Mr. Scheuch has exhibited his work in the principal galleries of America where he has won many awards. In 1948 and 1949 he was invited to enter the "Painting in the United States" competitions at Carnegie Institute.

Arthur Swoger (Portrait Photography)—Mr. Swoger is one of Pittsburgh's better portrait and commercial photographers. During his 17 years of business experience here, his firm has taken numerous honors in local, state, and national competitions.

Marty Wolfson (Beginner's Drawing and Painting)—From Carnegie Museum, where he worked as a boy, Mr. Wolfson's study and practice of art has carried him to many interesting places here and abroad. His paintings and sketches have been exhibited in Paris and Pittsburgh.

Robert R. Young (Advanced Portrait and Figure Drawing and Painting, Beginner's Drawing and Painting)—Mr. Young is supervisor of the broad adult education program in the Division of Education, Carnegie Institute. An accomplished artist himself, he has taught in several American universities and is widely known as a prolific painter of murals, portraits, and landscapes.



Mr. Swoger



Mr. Wolfson



Mr. Young

Are you a SOCIETY MEMBER?

Carnegie Institute Society counts among its growing membership most of the culture- and civic-minded citizens of the Pittsburgh community. Since it was established in 1947 we have endeavored to extend a personal invitation to all progressive Pittsburgh boosters to take out a membership in the Society. Most of you have done so. If you have not been contacted in this connection, won't you please consider this your invitation to become a contributor to Pittsburgh's cultural center through membership in the Society.

You would be justified in considering it a civic duty to belong to Carnegie Institute Society. Aside from that, the privileges that go with annual membership make it well worth your while:

- Admission to the Tuesday Evening Lecture Series, listed on these pages;
- A year's subscription to *CARNEGIE MAGAZINE*.
- Special tuition privileges in joining art and craft guilds at the Institute, (classes in painting, photography, weaving, taxidermy, etc);
- Invitations to previews of exhibitions, including the famed Pittsburgh International Exhibition of Paintings;
- Invitations to annual Founder's Day celebration, featuring speakers of national prominence or Open House ceremonies, when all departments and laboratories may be visited with guidance by Institute staff members.

Because the purpose of the Society is to interest actively as many people as possible in the Institute and its services, Society memberships are available in a wide range of classifications. We invite you to signify your support of this cultural center by choosing the membership best warranted by your circumstances. Please use the form below, mailing it with your remittance to Carnegie Institute Society, 4400 Forbes Street, Pittsburgh 13, Pa.

APPLICATION FOR CARNEGIE INSTITUTE SOCIETY MEMBERSHIP

- | | |
|---|--|
| <input type="checkbox"/> Junior Member.....\$ 5 | <input type="checkbox"/> Contributing Member.....\$25-\$100 |
| <input type="checkbox"/> Associate Member.....\$10 | <input type="checkbox"/> Sustaining Member.....\$100-\$1,000 |
| <input type="checkbox"/> Supporting Member.....\$15 | <input type="checkbox"/> Sponsor.....\$1,000-\$5,000 |

*For member's children under 18.

NAME.....

STREET.....CITY AND STATE.....

(We are advised that membership contributions are subject to deduction for federal income tax purposes.)

THE SOCIETY LECTURE SERIES

Among institutions offering an illustrated lecture series, the Tuesday evening programs in Carnegie Music Hall, arranged for the Society membership, rank with the best anywhere. As we present the 1950-51 series and welcome the Society to its weekly programs, we feel we can safely say that it is the most outstanding offered to date. . . that it contains more "big name" lecturers. . . that its carefully chosen topics are of greater general interest to people of today.

Members of Carnegie Institute Society will be admitted to the lecture series at no charge, upon presentation of membership cards. Each card admits its holder and a guest. The doors to the Music Hall are open to Society members until 8:10 P.M., after which nonmembers may be admitted if seats are available, until the program begins at 8:15. Members are urged to be prompt.

ALPS TO THE ANDES

October 24—John Jay

Ski addicts and lovers of beautiful high-mountain scenery will thrill to the superb photography and narration of John Jay's newest film-lecture. The picturesque lake, mountain, and volcano country of Bolivia and Argentina is the backdrop for Jay's expert portrayal of life, humor, and skiing in South America.

THE PITTSBURGH INTERNATIONAL

October 31—Homer Saint-Gaudens

The nation's top annual art show, the Pittsburgh International Exhibition of Paintings, will be analytically—and humorously—discussed by the authority who selected the paintings to be exhibited from the art centers of the world. Mr. Saint-Gaudens, retiring director of fine arts at Carnegie Institute, will present his views on the exhibit opening October 19, the first International since 1939. Resumption of the noted exhibit, and its continuance for three times, has been assured by a grant from The A. W. Mellon Educational and Charitable Trust.

SCOTLAND

November 7—Austen West

Austen West's "Enchanted Road" pictures covering interesting peoples and countries the world over are well known and admired by lecture audiences everywhere. The quaint customs of the Scotch . . . their picturesque moors, lakes, heather meadows . . . such historic names as Burns and Scott—all pass before the audience in this film-lecture on a country full of romance and thrills.

ART LECTURE

November 14—Gordon B. Washburn

Mr. Washburn, who succeeds Mr. Saint-Gaudens upon the latter's retirement as director of the Department of Fine Arts of Carnegie Institute this October, will be introduced to the Society membership for the first time. An outstanding figure in art criticism and judgment, Mr. Washburn has served as director of art centers in Buffalo and Providence, and has recently

returned from Europe, where he completed a study of international art museums for the Guggenheim Foundation. While abroad, he also accompanied Mr. Saint-Gaudens on his tour to select paintings for the 1950 Pittsburgh International.

FROM THE ATLANTIC TO THE NILE

November 21—Count Byron de Prorok

With Count de Prorok, the Society audience will go on an enthralling tour of the classic lands of the Mediterranean—Morocco, the Atlas mountains, the Sahara, Tunisia, Carthage, Libya, the Nile and Sudan. An action-filled adventure and exploration film-lecture, covering the Moslem world in ferment, harem life in the Gardens of Allah, and explorations of golden treasure tombs, temples, and dead cities.

SHEEP, STARS, AND SOLITUDE

November 28—Francis R. Line

The title of this presentation is merely the frame into which Francis Line paints one of the most moving lecture-film pictures ever to be offered on the lecture platform. Rich in symbolism and down-to-earth Americana, the film presents the intimate story of the forty-day migration of herds of sheep from Arizona's deserts to the lush haven of mountain meadows. This film is a poem, a song, a psalm—woven around the appropriate theme of the shepherd and his sheep.

LOVELY BALI TODAY

December 5—Deane Dickason

Most of us know more about Deane Dickason as a top radio war news analyst than we do of his almost legendary life as a globe-trotter and authority on far-away places. A veteran of twenty-one trips around the world, he was at the age of twenty-three the nation's youngest newspaper city editor, and soon after was operating his own travel tours to lands off the beaten track. In "Lovely Bali," one of eight Dickason film-lectures, he pictures the gentle, charming Balinese people in their "unsullied corner of heaven."

*December 12—(Unscheduled at this printing.
Members to be notified.)*



A SOCIETY LECTURER'S EXPEDITION FORDS RIVER IN REMOTE TROPICAL JUNGLE

THE MOUNTAIN

January 9—Ray Garner

The exciting story of climbing the Grand Teton of Wyoming—the American Matterhorn—filmed in color by a skilled mountaineer and lecturer. Combining flawless photography with mood-setting music and narration, Mr. Garner communicates to his audience an actual sense of participation in this, the king of outdoor sports.

CARNEGIE TECH STUDENT SYMPHONY

January 16—Concert

An evening of the best in musical entertainment, skillfully presented by the music department of Carnegie Institute of Technology, under direction of Frederick Dorian. Always well received by the Society audience, these concerts seem likely to become a tradition on the yearly Society program.

AFRICAN LIFE

January 23—Julian Gromer

Julian Gromer's superb color photography is well known to the thousands who have attended his film lectures. In this picture he presents comprehensive studies of the natives of Lagos, Nigeria, West Africa—their domestic life, their crafts, their human joys and sorrows—filmed and narrated against a synchronized background of music. The audience will thrill to the sight of six hundred natives going into battle over possession of a watering pool . . . to the strange but inspiring true story of Mai Sule, an African prince.

SIAM

January 30—Herbert Knapp

One of his superbly photographed "camera cruises to far-away places" for which Herbert Knapp is famous. He brings the Society audience new understanding and enjoyment of a strange, beautiful land . . . Bangkok, the Venice of the Far East, with its incredible network of traffic-choked canals . . . the centuries-old traditions of the Siamese hill tribes . . . the brilliant pageantry of its people and the matchless beauty of its landscape, all filmed in natural color.

JAMAICA—ISLAND OF CONTRASTS

February 6—James B. Pond

Often called "the most beautiful island in the world," Jamaica has all the ingredients for a fascinating film lecture—superb climate, matchless scenery, friendly people, and the charming British Colonial way of life. And these elements are woven together into an unforgettable presentation by James Pond, colorful president of the Circumnavigators Club and former president of the Adventurers Club, New York.

February 13—(Unscheduled at this printing. Members to be notified.)

THE RED CENTER OF AUSTRALIA

February 20—Alfred M. Bailey

The red desert country in the heart of the land "down under" is covered in Dr. Bailey's color-film account of a recent expedition sponsored by the Denver Museum of Natural History and the National Museum of Victoria. Dr. Bailey, director of the Denver Museum, takes his audience on an exciting trip across the continent—over plains and picturesque mountains, through Simpson's Gap, Standley's Chasm, and Palm Canyon, with close-up studies of brightly colored cockatoos, red kangaroos, and aborigines in wilderness homes.

THE PAGEANT OF PERU

February 27—Clifford Kamen

This color-film study of our neighbor to the south is indeed Kamen pageantry at its best. The deep past, present, and future of Peru is covered, from its ancient Inca dwellings and rich gold mines on high plateaus to the enormously wealthy resources of the Amazon basin, lying beyond the inaccessible Andes. A penetrating human study of perhaps the most intriguing land of the Western World.

ALASKA HOLIDAYS

March 6—C. J. Albrecht

Lecturer Albrecht's films from the land of the midnight sun are high points in any platform series. In "Alaska Holidays," you will visit the home of the fabulous fur seal, blue fox, and strange arctic birds; you will meet the huge kodiak bear at close range and see a ship wrecked in the polar ice pack behind the iron curtain.

VENEZUELA VENTURE

March 13—Nicol Smith

This revealing account of Mr. Smith's adventure into the famous Lost World of South America pictures the struggle of the primitive against the modern—an exciting jaguar hunt . . . new agricultural developments . . . seaports in-the-making . . . Venezuelan oil fields . . . over 780,000 acres of cotton ranches . . . jungle homes of many European D. P.'s. High spot of the color picture is an adventurous trip to newly discovered Angel Falls, the world's highest waterfall. Fifteen times the height of Niagara, it tumbles more than half a mile from a cleft in Devil Mountain.

JURY OF AWARD

THE 1950 PITTSBURGH INTERNATIONAL

THE 1950 Pittsburgh International will be inaugurated with a preview the evening of Thursday, October 19. The preview will follow immediately the Founder's Day exercises in the Carnegie Music Hall at which the prize awards will be announced. The exhibit will then continue through December 21.

Eleven nations will be represented in the 1950 Pittsburgh International—England, France, Italy, Germany, Spain, Belgium, Holland, Austria, Norway, Sweden and the United States. There will be a total of about three hundred and fifty paintings in the show, some two hundred and fifty of which will come from Europe and about one hundred from this country.

The members of the jury will all be artists and will include two Europeans and two Americans: Marcel Gromaire of Paris, Sir Gerald Kelly of London, Charles E. Burchfield of Buffalo, and Franklin C. Watkins of Philadelphia. Homer Saint-Gaudens, director of fine arts at Carnegie Institute and the organizer of the International, will be the chairman of the jury.

The jury of award will meet at Carnegie Institute on September 21 and 22. The jury will award the following prizes: First Prize, \$2,000; Second Prize, \$1,000; Third Prize, \$800; First Honorable Mention, \$400; Second Honorable Mention, \$300; Third Honorable Mention, \$200; Fourth Honorable Mention, \$100. In addition to these prizes offered by the Institute, the jury will award a prize of \$300 given by the Garden Club of Allegheny County for the best painting of a garden or flowers, preferably a garden picture. The Fine Arts Committee of the Institute will also offer a prize of \$200 to the artist whose painting receives the greatest number of votes of the visitors during a two-week period of the exhibition. This will be known as the Popular Prize and has been an annual feature of Carnegie Institute shows since 1924.

Marcel Gromaire, the member of the jury from France, was born at Noyelles-sur-Sambre in 1892. His father wanted him

to study law, but as a boy he was only interested in painting, which he began when he was fifteen. He desired to study at Matisse's Art School and was about to enter it when it closed. He then made friends with the young men who had been students of Henri Matisse, but he did not join any particular group or school. He rather frequented the Museums and worked alone. He exhibited for the first time at the Salon des Indépendants in 1911.

He joined the army in 1912 to do his military service. When the First World War began he was still in the army and was not demobilized until 1919. He was wounded at the Somme in 1916 and for his services received the Croix de Guerre. At the close of the war he was appointed a liaison officer and interpreter with the American troops. He resumed his work as an artist in 1920. He exhibited in the International in 1928, and in the 1937 International his painting *The Night Watchman* was given Fourth Honorable Mention. In the 1939 show he was represented by the picture *Afternoon Rest*.

The art of Gromaire is difficult to characterize, though his interest in Romanesque sculpture and early Gothic windows have had an important influence on his style. His artistic roots would seem to be in certain theories of cubism, yet elements directly contradictory to such theories are found in his work. His art might best be described as a synthesis of many of the modern art movements, which through the personal interpretation of the artist receives an individual and vigorous life of its own. His glowing colour, strong forms, and the effect of structural solidity in his work have brought him increasingly to the attention of the public everywhere. Gromaire is represented in many museums and private collections in Europe and the United States.

Sir Gerald Festus Kelly, portrait painter, the member of the jury from Great Britain, is president of the Royal Academy. He was born in 1879 and was educated at Eaton and Trinity Hall, Cambridge. As a young

man he studied art in Paris, first exhibiting at the Salon in 1903. He became an associate member of the Royal Academy in 1922 and a full member in 1930 and was elected president in 1949. From 1942 to 1945 he was keeper of the Royal Academy, that is, in charge of the Art School attached to it. From 1938 to 1943 he was a member of the Royal Fine Art Commission. In 1945 he painted state portraits of King George VI and Queen Elizabeth. He was knighted in the same year for his distinguished services to art.

Sir Gerald has traveled widely and painted in many parts of the world. His favorite subject is his wife. He has painted her many times. He is quoted as saying "I painted 'Jane' before we were married, and I shall go on painting her every year until I die. It is my favorite occupation and, besides, I want her to be remembered when I am forgotten." He began to title them by the year in which they were painted, and so in Carnegie Internationals there have been *Jane XX*, *Jane XXIII*, and *Jane XXIV*. Sir Gerald first exhibited at Carnegie Institute in the 1913 International. In the 1939 International he was represented by a portrait of Somerset Maugham. He has paintings in the Tate Gallery, London, and in the collections of the public galleries of Marseilles, Brussels, Cork, Dublin, Johannesburg, Ottawa, Toronto, Sydney and Melbourne, as well as in many of the provincial galleries of England.

Charles Ephraim Burchfield, one of the members of the jury from the United States, was born in Ashtabula Harbor, Ohio, in 1893. His father died when he was four and a half years old, and the family moved to Salem, Ohio. When Charles Burchfield was graduated from high school, he was employed for a year in the cost department of the W. H. Mullins Company, automobile spare parts manufacturers. With what money he saved during his year's work and with a scholarship



SIR GERALD KELLY, R. A.



MARCEL GROMAIRE

awarded for his high-school studies, he entered the Cleveland School of Art in 1912. His plan was to become an illustrator. In school he came under the influence of Henry Keller and Francis Wilcox, who gave him much encouragement and direction.

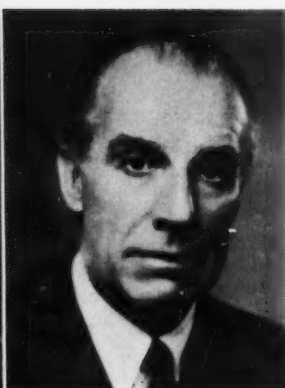
In the fall of 1916 he went to New York and met Mrs. Mary Mowbray-Clarke, of the famous Sunwise Turn Bookshop. She exhibited his pictures in her shop and also did much to encourage him, to interest people in his work, and to persuade others to show his water colors. After a brief stay in New York, Burchfield returned to Salem and resumed his former position in the cost department, but continued to paint in his spare time. In 1918 he served for a few months in the army. In 1920, through the efforts of Mrs. Mowbray-Clarke, he had his first real exhibition in New York.

In 1921, at the suggestion of the late Henry Turner Bailey, director of the Cleveland School of Art, he sent a collection of sketches to M. H. Birge & Sons Company, wallpaper manufacturers of Buffalo. On the basis of the originality of the sketches he was employed by this enterprising concern and continued in their services until 1929. Since 1929 he has devoted himself exclusively to his painting at his studio and home in Gardenville, a suburb of Buffalo.

He has received many honors and awards in numerous exhibitions throughout the country. The University of Buffalo



CHARLES E. BURCHFIELD



FRANKLIN C. WATKINS

in 1944 presented him with its highest honor in the form of the Chancellor's Medal "in recognition of the fact that through his convincing revelation of the beauty latent in familiar surroundings he has attained eminence among the painters of his generation and has dignified Buffalo in the eyes of the world." He is a member of the National Institute of Arts and Letters, and in 1948 Harvard University conferred on him the honorary degree of Doctor of Arts.

He was awarded Second Prize in the 1935 Carnegie International, having been represented in all important exhibitions of painting at Carnegie Institute since 1927. In 1939 Carnegie Institute presented an exhibition of his water colors and oils. In 1944 the Albright Art Gallery honored him with a retrospective exhibition of water colors and oils, 1916-1943. There are three of his paintings in the permanent collection of Carnegie Institute.

Charles Burchfield is a unique figure in American art. His almost exclusive use of water color as a medium of expression has in itself set him apart among his fellow artists. It is his personal vision of the American scene, not particularly small-town life, but "the feelings of woods and fields and the memories of seasonal impressions" that gives him an exceptional place in American art. His technical development has been from within; accordingly, he has been enabled to change it as easily as his varying moods. His work is as honest as the artist himself, and he rests his

case by expressing his immediate surroundings in his own individual way.

Franklin Chenault Watkins, artist and teacher, as a member of the jury of award from the United States for the 1950 International, is returning to the scene of his early triumphs. In 1931 two of his paintings were accepted by the jury for the International, and one of them, *Suicide in Costume*, received the First Prize and the Lehman Prize and Purchase Fund.

It is now in the collection of the Philadelphia Museum of Art. Two years earlier he had made his initial appearance in a Carnegie International with two paintings accepted by the jury of selection, and in the intervening years he has been a steady exhibitor in Carnegie Institute shows. In Painting in the United States, 1945, at Carnegie Institute his *Portrait of J. Stoddell Stokes* was awarded Third Prize. He served on the jury of award for Painting in the United States, 1946.

He studied painting at the Pennsylvania Academy, from it received two scholarships for travel in Europe, and has subsequently worked and lived in Philadelphia. He was born in New York City in 1894. During World War I he served in the Navy, in camouflage. He teaches at the Pennsylvania Academy. The Rodin Museum in Philadelphia contains mural paintings by him, and he has also worked as a set and costume designer for ballet. Other awards he has won include the Bronze Medal at the 1937 Paris International Exposition; Kohnstamm Prize at The Art Institute of Chicago in 1938; First Clark Prize and Gold Medal at the Corcoran Gallery in 1939 and that same year a Second Prize at the Golden Gate Exposition; and from the Pennsylvania Academy three prizes—Beck Medal in 1941, Lippincott Prize in 1943, and Temple Gold Medal in 1944.

Franklin Watkins' work is widely represented in American Museums: in the Whitney Museum and the Museum of

Modern Art in New York, Philadelphia Museum and the Pennsylvania Academy, the Corcoran and Phillips Memorial Galleries in Washington, the William Rockhill Nelson Gallery in Kansas City, at Detroit, Buffalo, and Wichita, at Smith College, and the Courtauld Collection in

London. In March of this year the Museum of Modern Art presented a one-man exhibition of his work. There were fifty-seven paintings in it including the two large canvases *Death* and *Resurrection* commissioned by Henry P. McIlhenny of Philadelphia.
—J. O'C., JR.

EXCITEMENT AT THE MUSEUM

YESTERDAY's visitors to the Museum may, figuratively speaking, get the shock of their lives when they see the Museum of tomorrow. Displays are being literally uprooted and transfigured. Exhibit cases are in for imaginative rearrangement and revamping. The former idea of room illumination is giving way to individual spotlighting of exhibits, thereby creating startlingly new patterns throughout the halls.

Everything is being dramatized toward a purpose. Specimens are being integrated and relocated to take on a significance in the impressive story of the evolution of life. Skillful lighting and effective labeling in Fossil Hall are already focusing attention on "first families" of plants and animals that had their heyday long before the dinosaurs. And the exhibits in Dinosaur Hall are beginning to look strikingly realistic. What an awesome sight it will be when the heads and tails of these huge reptiles are no longer visibly supported, and the massive skeletons loom upward from bases of rocklike papier mache! Light will project from these bases shadowing the head and shoulders of *Tyrannosaurus* on the ceiling, and the huge mural of the dinosaur king will dominate the scene.

The story of the development of mammals will be subjected to this same realistic and artistic treatment in the Hall of Mammal Evolution. A gigantic moving diorama will occupy one end of this Hall. Standing in front of it an onlooker will be able to see the last sixty million years of the earth's history pass before his eyes in fifteen minutes. Scientific discoveries unearthed by field expeditions will form an island in the middle of the Hall; and in facing corners the evolution of camels and horses will be keynoted in cases designed

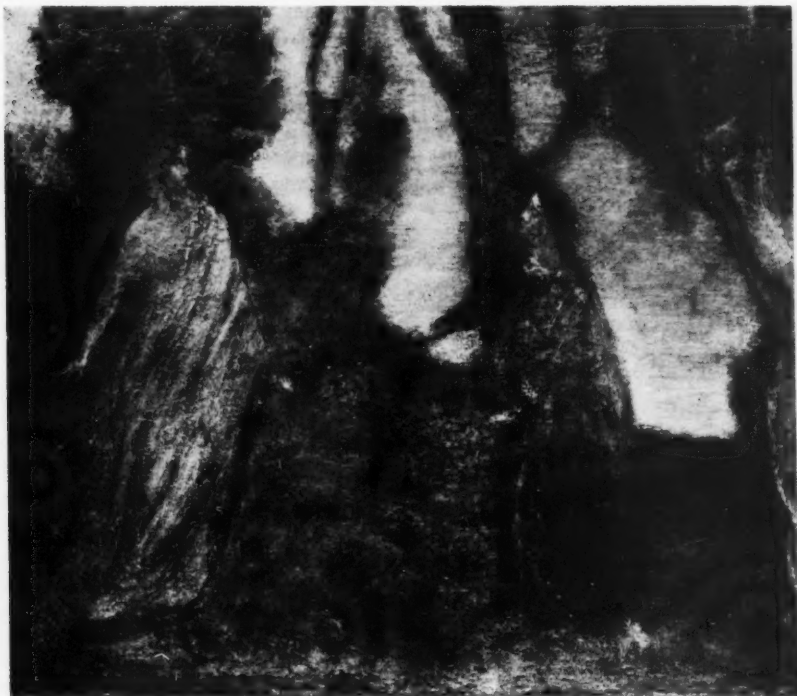
to accent their plastic qualities. The mastodon and mammoth skeletons, Johnny-come-latelys in this hall, will be hoisted to the second floor to become part of the exhibition of young upstarts less than a million years old. Eventually the entire collection of fossil mammals on this floor may undergo semi-restorations similar to the one performed on the giant bison; and someday two spectators looking at the display from different angles of the room will see something entirely different. One will see the extinct bison, the saber-toothed cat, and dire wolf as they must have appeared in life, while the other will see only the skeletons of these animals.

These changes to come may not keep painters swinging on scaffolds and workmen hammering at the bases of the dinosaurs as actively as in the months just passed; but nevertheless, the atmosphere of the Museum is irretrievably changed, and a new concept of the Museum's place as the focal point of the cultural life of the community is making itself felt. Public interest will be even more actively solicited in the future. The Community Chest display, opening in October, is only one of a number of scheduled exhibits that will require the co-operation of the community and the Museum.

An exciting turnover of exhibit material should be provided by such projects of local interest as the Pennsylvania Mammal Survey, the Archeological Survey, and the sinkholes excavations now underway. Thus the present transition goes deeper than rejuvenation of exhibit halls and revitalization of scientific material. We are witnessing the transformation of Carnegie Museum into a modern center where visitors may see the full panoply of Nature's dramatic building and peopling of our own area.

From Our
PERMANENT COLLECTION

NOLI ME TANGERE
By Albert Pinkham Ryder
(1847-1917)



ALBERT PINKHAM RYDER's painting *Noli Me Tangere* was purchased by the Carnegie Institute in 1942 to fill a conspicuous gap in the American section of the permanent collection. For Ryder—"a belated incarnation of the romantic spirit of the early nineteenth century"—is an important name in the field of painting in the United States, and it has become customary to associate him with Homer and Eakins as the three American Old Masters.

Noli Me Tangere is a small picture, as are practically all Ryder's canvases, measuring only $14\frac{1}{8}$ inches in height by $17\frac{1}{8}$ inches in width. It is neither signed nor dated. Oil on canvas, it is mounted on a wooden panel $14\frac{3}{8}$ inches by $17\frac{1}{2}$ inches. It was recorded as number 55, under the title, *Christ and Mary*, in the catalogue of pictures in Frederic Fairchild Sherman's book on the artist, *Albert Pinkham Ryder*. On the

list the owner was given as Charles Melville Dewey, who was the executor of Ryder's estate. From Dewey, who died in 1937, it came into the possession of the Ferargil gallery, from which it was purchased by Carnegie Institute.

The composition is extremely simple—two figures on a rather sharply sloping hillside, with four trees against the sky, two in leaf, two bare. In this canvas, as in many of his others, Ryder was interested in the relationship of shapes and spaces, and the harmony and balance of beautifully matched tones. Details do not stand out, since the whole is painted in a broad manner, hazy, mystical, emotional. The palette is a limited one, including only yellow, green, and brown, in various subdued tones. Although the picture is small in size, it is large in outlook and vision. *Noli Me Tangere* confirms the theory of

Virgil Barker about Ryder's paintings, when he wrote: "The secret of their greatness seems to consist less in the romanticism, idyllic or turbulent, of their content than in the lofty classicism of their design."

In this instance Ryder's technique—working and reworking his picture; painting, painfully, for years, laying one coat of paint on another; varnishing and glazing, and glazing again, which produced a rich enamellike coat; simplifying the landscape, distorting his figures, and avoiding outlines or detail—tends to heighten and intensify his theme. Certainly in this painting the artist tried, in his own words, "to find something beyond the place in which I have a footing."

The incident portrayed is the moment in the Resurrection story immediately following the newly risen Christ's identification of himself to Mary Magdalene. Upon the realization that Christ stands before her, she has stretched out her right hand in joyous greeting, but the Savior in turn slightly extends His hands to stop her, saying, in the Latin Vulgate, "Noli me tangere"—"Do not touch me"—or, as we have the passage in John XX:17, "Do not touch me, for I have not yet ascended to my Father; but go to my brethren; and say to them I ascend to my Father and to your Father, to my God and your God."

The artist has painted the two figures with subtle differences. Christ, to the left in the painting, follows that tradition which pictures Him as having delicate features, and long red-gold hair and beard. It is, however, the diagonal lines with which the figure is brushed in that distinguish Him as no longer mere man but as God, a being that moves with a floating motion by more-than-human powers. Even the color of His robes is but lightly indicated, almost as though the fact of His holiness made the color unimportant. On the other hand, Mary Magdalene, to the right, is painted in static perpendicular lines, as if her grief had been a physical burden weighing down her shoulders and slowing her steps. Her long black hair falls back over her shoulders; her gown and cape are very dark green, with light touches at the throat and wrist. In her left hand she carries a flower. Half of the upper part of her somber figure is silhouetted against the golden sky.

It is well known that when Ryder found a motif to his liking he was given to repeating the general subject, and so there are at least two other paintings by him which are built around this instant of the Resurrection story. The one is *Christ Appearing to Mary*, in the Gellatly Collection in the National Collection of Fine Arts, and the other is the *Resurrection* in the Phillips Memorial Gallery.

Outstanding events in the life of Albert Pinkham Ryder are not numerous; he lived a secluded life, even in New York City. As someone put it, "The external biography of Ryder could be written on a visiting card." Perhaps Holger Cahill gave us his spiritual biography when he wrote: "He remained to the end of his career a hermit, one of the saints and visionaries of art, set by some divine accident in the midst of America's Gilded Age."

Ryder was born in the whaling port of New Bedford on March 19, 1847, the youngest of four sons in this old Massachusetts family of Scotch, English, and Irish ancestry—plain, hard-working people, some of whom had deep religious tendencies. He was graduated from the Middle Street Grammar School, but never had any other formal education. As a child he had the misfortune of receiving an impure vaccination which affected his eyes and left him subject to recurrent eye trouble. In his teens he spent some time in the studio of a local painter named Sherman, copying engravings of Old Masters. He soon turned, however, to working from nature and experimenting with color.

About 1867 the family moved to New York, where Albert's next older brother, a restaurant-keeper, was willing to assist his parents and young brother. Here Ryder studied for a while with the painter and engraver, William E. Marshall, and also for a short time attended the antique class at the National Academy of Design school. The limitations of his technical art education were apparent even during the artist's lifetime, for many of his pictures deteriorated rapidly. In 1873 Ryder's work made its initial public appearance, in a show at the Academy. This period marked the beginning of the most productive quarter century in his art, for after 1900 the greater part of his work was confined to repaint-

(Turn to page 425)

THE GREATEST NAME IN MUSIC

By MARSHALL BIDWELL

ON July 28, two hundred years ago, Johann Sebastian Bach died in Leipzig, and slowly, over two centuries, the world has come to acclaim his name as the greatest in musical history.

Today, with festivals held all over the world to honor him, it is hard for us to believe that when he died his compositions were practically unknown. Hardly any of his music had been published. He was admired as a performer on the clavier and the organ and acknowledged as a master of counterpoint, but he was mainly a church musician, and his complicated vocal style deterred people from delving into his scores. Even his own sons smiled at his old-fashioned polyphonic writing. The trend of musical interest was in another direction, that of the sonata form, a simpler and more seductively melodious form. The leader in the new movement was Bach's own son, Karl Philipp Emanuel, who became famous all over Europe.

And so for almost a century the work of the great Leipzig cantor was forgotten. Then, eighty years after his death, a group of enthusiasts headed by Mendelssohn performed Bach's *St. Matthew Passion* exactly one hundred years after Bach had presented it in Leipzig. Its success was instantaneous and opened the eyes of musicians. After another half century the whole musical world rallied to the movement and the general public slowly began to realize the depth and almost inexhaustible fertility of his genius.

Born March 21, 1685, in Eisenach, Johann Sebastian was one of almost sixty Bachs who were musicians. For two hundred years they occupied prominent musical positions as cantors or organists in the little Thuringian towns. They were held in such esteem that in the town of Erfurt all musicians were called "Bachs" even after the family had disappeared.

His father was an excellent musician



who gave him violin lessons, but Johann was left an orphan at the age of ten and went to live with his older brother, John Christolf, who taught him to play the clavier and organ. Johann Sebastian, blessed with a beautiful voice, was admitted to the choir at St. Michael's School at Lüneburg. This was a great opportunity because the choir had a remarkable repertory of the best music of the baroque era, and Bach, an indefatigable self-teacher, made good use of this extraordinary library.

When the young musician was eighteen he was appointed court violinist in the private orchestra of the brother of the reigning Duke of Weimar, the same year becoming organist of the New Church in Arnstadt. Two years later he was granted a month's absence to visit the great Danish organist Buxtehude at Lübeck. Bach made the journey on foot and overstayed his leave three months. On his return to Arnstadt he was taken to task by the church consistory for having extended his leave without permission.

They also took occasion to air other grievances: "We charge him with having hitherto been in the habit of making surprising variations in the chorales, and intermixing divers strange sounds, so that thereby the congregation were confounded." They also objected to his allowing a "stranger maiden" to accompany him to the choir loft. The young

lady was his own cousin, Maria Barbara Bach, and before long they were married. She bore him seven children, of whom four died in childhood.

His next important position was as court organist and master of chamber music at Weimar, where for nine years he composed most of his most brilliant organ music and gave many recitals, amazing his audiences with his incredible pedal technique.

In 1717, when Bach was thirty-two years old, he was made director of chamber music at the court of Cöthen. Since there was no organ at the court, Bach spent the six years producing a marvelous series of works for orchestra, clavier, violin, violoncello, flute, and voice. The Cöthen days formed one of the happiest episodes of his life, but they ended in tragedy, for his young wife died. Bach was a man of profound emotions and suffered as such men do. His grief led him to travel, but before long he was at his accustomed duties and toward the end of the following year he married again.

The second wife, Anna Magdalena Wülkin, was most wonderfully fitted for Bach, for she helped her husband in the laborious business of writing out the music he had composed, especially the parts of many of his cantatas and oratorios. He inscribed to her two of his books of clavier. She bore him thirteen children, nine of them sons, of whom only two survived him.

The call of the church was strong, and so, when the office of cantor of St. Thomas School in Leipzig fell his way at the age of thirty-eight, Bach forsook the glamour of a public career and accepted this confining work. This position he held until his death at the age of sixty-five. His duties were varied. He was in charge of the choir at the school and was responsible for the music in four of the city churches, also having a number of lesser chores, such as teaching grammar to some of the lower classes.

In two of the city churches elaborate musical services were held on Sundays and certain festivals. Thus Bach was kept busy, writing music for the services, raising his large family, and frequently quarreling with the authorities. Yet during this period his greatest works—nearly three

hundred cantatas, several Passions, the gigantic B minor Mass, and various instrumental compositions—came flowing in a steady stream from his fluent pen.

It is fortunate for posterity that Bach, with his ordinary choir, did not write for the moment. Facilities were pitifully inadequate and it is unlikely that he ever heard any of his greatest works performed in a manner that would satisfy a critical listener. He seemed to hear with an inner ear, however, and to idealize his compositions so as to make them the supreme expression in their field. Not only is this true of the great choral works, but it also applies to his compositions for the keyboard instruments. It can be truly said that Bach composed for instrumental and vocal resources that just didn't exist. This element of timelessness is much more true of Bach than of any other composer.

Bach's last years at Leipzig were placid and happy; his home life was ideal, his sons were talented. The very normalcy of his daily existence seems to emphasize the absence of abnormalities that have plagued most composers. Among the great composers he is perhaps the most conspicuous example of sane living.

Toward the end of his life his eyes failed. The constant copying of music was too much for them, but the creative urge was still strong. It was on his deathbed that he dictated to his son-in-law his final composition, the chorale prelude, "When We Are in Deepest Need," and asked that the words, "Before Thy Throne, O God, I Stand," be used as a subtitle. He was buried in the graveyard of St. John's Church, his contemporaries taking no note of the exact burial place.

The popular Sunday-afternoon recitals which Marshall Bidwell presents each season on the great organ in the Music Hall of Carnegie Institute will be resumed October 1, from four to five o'clock, under auspices of the Arbuckle-Jamison Foundation.

This summer Dr. Bidwell has been on the faculty of the National Institute of Church Music, which held one-week sessions at Washington, D. C.; Alfred, New York; Knoxville, Tennessee; and Crete, Nebraska.

Dr. Bidwell has been organist and director of music at Carnegie Institute since 1932, and for nearly as long, organist and choirmaster at the Third Presbyterian Church in Pittsburgh. He is a graduate of the New England Conservatory of Music and studied under Widor at Fontainebleau.

In 1851 a Bach Society was formed at Leipzig for the printing of a monumental edition of the master's works, and a year later appeared the first of the sixty volumes, the series taking a half century to complete.

It is interesting that, when the architects of Carnegie Institute came to choose the figures which, as great bronze seated statues, now adorn the entrances to the building, they selected Shakespeare to represent literature, Galileo for science, Michelangelo for art, and Bach for music.

All the great composers since Bach have marveled at the immensity of his output and the colossal scale of his greatest works. Beethoven, punning with more than his usual success, said, "He ought to be called not Bach (brook), but Ocean." In the words of Schumann, he was a man "to whom music owes almost as great a debt as a religion does to its founder."

To really appreciate Bach we must get beyond admiration for structure and technical devices. Even his fugues have an indefinable warmth of emotion, and he wrote a vast amount of music that is not fugal. A great many of his finest inspirations are pieces of utmost simplicity revealing the poetic and religious side of his nature. Especially in the lyric poems called chorale-preludes, Bach expressed his most personal and profound utterances. These belong to the friendly and intimate organ loft so close to his heart.

Every musician has been awe-struck when examining his works. No wonder that Wagner wrote of "the appearance, otherwise inexplicably mysterious, of the musical marvel . . . Sebastian Bach."

Modern composers turn to Bach as their model for his manner of developing themes, his marvelous economy of material, and his gift for expressing emotion without sentimentality.

Albert Schweitzer, one of Bach's greatest biographers, interprets him thus: "Bach's genius is not an individual but a collective soul. He profited by the musical development of three or four generations. Centuries have labored in this work, before the grandeur of which we halt in veneration. There is no stronger testimony to the greatness of Bach than the fact that in an epoch of artistic decadence he wrote imperishable works."

Addressing himself to performers of Bach's works, he wrote: "Bach's music depends for its effect not only upon the perfection but upon the spirit of the performance. Only he who sinks himself in the emotional world of Bach, who lives and thinks with him, who is as simple and modest as he, is in a position to perform him properly."

"May this perception penetrate everywhere. Then will Bach help our age to attain the spiritual unity and fervour of which it so sorely stands in need."

NOLI ME TANGERE

(Continued from page 422)

ing or restoring earlier canvases.

Many stories are told of the years that Ryder spent in painting one small canvas. One time he wrote in explanation: "The canvas I began ten years ago I shall perhaps complete today or tomorrow. It has been ripening under the sunlight of the years that come and go. It is not that a canvas should be worked at. It is a wise artist who knows when to cry 'halt' in his composition, but it should be pondered over in his heart and worked out with prayer and fasting." He was always sorry to be delayed and he was always deploring the lack of time.

The single important event before the end of his life was his trip abroad in 1893 with Olin Warner, the sculptor, and Daniel Cortier, the Scotch art dealer who had become interested in Ryder's work about 1876. The journey seems to have been impressive only for the scant attention Ryder paid to the masters, old and modern, and his fascination with the moonlight and the sea on the ocean trips.

Otherwise Ryder lived the simplest sort of existence, for he believed that "the artist needs but a roof, a crust of bread, and his easel, and all the rest God gives him in abundance." Living alone in his shabby, dirty, cluttered Greenwich Village studios, eating meagerly and sleeping when he liked, Ryder's health began to fail seriously in 1915. After a prolonged illness in St. Vincent's Hospital that year, he was persuaded to go to stay with his friends and former neighbors, Mr. and Mrs. Charles Fitzpatrick, at Elmhurst, Long Island. There he died March 28, 1917.

—J. O'C., Jr.

THE LIBRARY DOOR IS OPEN

CARNEGIE LIBRARY, in co-operation with the Foreign Policy Association, will conduct discussion groups during the coming winter at the Central Library and Brookline and Homewood branches. Following last year's successful pattern, each group will meet for a series of five discussions on topics relating to foreign affairs. Leaders selected from the faculties of local colleges will give a thirty-minute review of the problem and then act as moderators during the discussion period.

To assure active and free discussion, only forty participants are admitted to each group. Meetings will probably run through January and February, 1951. The cost per person, or per couple, is about two dollars and is intended to cover only the cost of the booklets upon which the discussions are based.

The actual dates and topics cannot now be announced, but all interested persons are invited to make tentative enrollment by writing or telephoning to the office of the Director of the Library. No obligation is incurred if the dates finally chosen are not convenient ones.

In operating these discussion groups, Carnegie Library is going somewhat beyond its primary function of providing books and information services.

Some educational agencies occupy the front lines; others constitute the services of supply. Public libraries have normally occupied positions behind the lines. Their basic function is to supply books and other study materials after the front-line agencies have created a need or desire for them.

In this military analogy, Carnegie Institute's Division of Education is a front-line unit. It offers direct personal instruction. It will not accomplish its full purpose, however, unless it inspires many of its registrants to go beyond what is given in the lecture hall, the studio, and the laboratory.

It is Carnegie Library's function, then, to maintain close contact with the Institute's educational offerings and to be prepared to supply appropriate materials for reading and study in all fields covered by the program. The Library does have a

wealth of suitable materials available in almost all fields, whether it be one of the practical "how to" courses or one involving an appreciation of esthetic values. Reading lists will be prepared for some of the Institute's courses, and in every case participants are invited to ask for supplementary reading materials.

The Library's Reader's Consultant is a specialist in suggesting purposeful reading. She has no routine duties and is free to spend whatever time may be necessary to discover the most suitable material for each reader. She will recommend a single book or prepare a list for consecutive reading.

Members of Institute classes will find much of value to them in the Library's specialized divisions.

The Art Division's collection is particularly strong because of the Bernd Fund, which has permitted book purchases far in excess of the regular appropriation from the City of Pittsburgh. All aspects of painting and design are fully represented. The Fashion Group of Pittsburgh has recently given funds to expand the collection in all phases of costume.

The Music Division has also had extra funds. It has claimed the interest and help of The Friends of the Music Library, a group that has raised funds for the purchase of many books, including the music library left by the late Charles N. Boyd. Professional musicians now find the collection strong enough to support scholarly research; the amateur is almost certain to find that his interests are covered in the Music Division.

The David H. Light Memorial Record Library is also housed in the Music Division. Its collection includes about twenty-five hundred recordings of the best music, both vocal and instrumental, which is reproduced with great fidelity by the Division's earphone machines. Another collection of recordings, this one available for home use, is being expanded from funds given by the Wherrett Memorial Fund of The Pittsburgh Foundation.

Books on all phases of nature will be found in the Lending Division.

From far Places

● **IVORY, WITH ITS CREAMY SHEEN,** has charmed mankind for centuries. There is a warmth to it, a glow—as though the pulse of life still leapt beneath its subtle surface.

● Reckoned among the precious stuffs to which man has aspired, ivory ranked with gold and jewels and spice. "All thy garments," sang the Psalmist, "smell of myrrh, and aloes, and cassia, out of the ivory palaces, whereby they have made thee glad."

● Ivory affords the only unbroken record of sculpture . . . and of man. There is a bead necklace said to be seventy-five thousand years old. And the face



Heinz Collection . . . Carnegie Institute

of a beloved woman, carved by a paleolithic artist out of mammoth tusk, is the oldest human portrait.

● The African elephant, best source of ivory, comes of a legendary race. During thousands of years man has learned little enough of this mysterious quarry. But that the biggest of beasts is intelligent, dangerous, and valuable all hunters know. His tusks have measured twelve feet, and a prize pair weighed three hundred and fifty-four pounds.

● One of the most ancient and natural uses of the tusk has been the hunting horn . . . like this one from the Heinz Collection. Hollowed out and fitted with a simple mouthpiece, it afforded the primitive artist a burnished, unbroken surface for story telling. Here a procession of low-relief figures, rising spirally on a Senegambian horn, tells with spontaneity and vigor, an Ethiopian tale of creation.

● Such artistry as this is universal. The same spirit of craftsmanship and patient skill goes into the making of fine foods like the 57 Varieties.

H. J. HEINZ COMPANY

THE NATURALIST'S BOOKSHELF

A REVIEW BY M. GRAHAM NETTING
Assistant Director, Carnegie Museum

FIELD BOOK OF NATURE ACTIVITIES

By WILLIAM HILLCOURT

New York: G. P. Putnam Sons. 1950. \$3.95.

320 pages, numerous drawings by Francis J. Rigney.
Carnegie Library call no. 570.7 H55.

ENJOYMENT of nature has become, latterly, so popular a pursuit that various writers, harking back to an earlier day when naturalists were considered queer, have speculated about the reasons for this change from patronizing tolerance to active participation. Peterson, in his delightful *Birds Over America*, writes, "This 'boom in birds' seems to be an antidote for the disillusionment of the postwar world." Halle, in *Spring in Washington*, maintains that "it becomes necessary, occasionally, simply to throw open the hatches and ventilate one's psyche, or whatever you choose to call it. This means an excursion to some place where the sky is not simply what you see at the end of the street." General Smuts, who has been a greater statesman because he is a great biologist, confesses, in his introduction to Bew's *Human Ecology*, "The plant life of the African continent has been a constant hobby with me, and indeed my main relaxation from the strains and trials of human affairs."

One of the time-consuming but extremely important phases of a museum curator's work is the encouragement of beginning nature enthusiasts. The identification of specimens for beginners is readily accomplished, but many of the questions directed to museum personnel concern equipment for collecting, maintaining, or rearing animals. Such inquiries present real difficulties; most of them are not capable of adequate answer in words alone, and few scientists have the time or ability to prepare sketches or construction drawings in response. William Hillcourt's book is, therefore, a most useful companion volume to the other *Field Books* since it is designed specifically to guide the beginner of any age in his nature pursuits.

The volume is organized in two parts, a

shorter first portion comprising two chapters, "Your Personal Pursuits in Nature" and "Getting Others Interested in Nature." The author opens Chapter 1 with wise advice: "The golden rule for your personal pursuits is this: Pick a nature activity that will give you enjoyment and satisfaction. Start out in a spirit of adventure, and make up your mind to have a good time." He goes on to explain that there is a nature pursuit for every age, every taste, and every pocketbook. Detailed instruction is given on proper field equipment, when and where to go, and upon the extremely important subject of note-taking. Nature sketching, photography, and the preservation of specimens are each treated briefly but accompanied by references to pamphlets, books, and periodicals for further reference.

"There is almost certainly somebody in your 'neck of the woods' already interested in the same or a similar type of nature activity as the one on which you are concentrating. Trouble is that most such people go about their work in a quiet manner, and it is hard to find out who they are." One of the important services of museums is that they act as rallying points for nature students. In the larger centers, at least, they function as headquarters for Audubon societies, botanical societies, and other hobby organizations which welcome new initiates warmly. Persons located more than commuting distance from museums, schools, or other institutions having active nature programs often have greater opportunities for observation of nature but fewer possibilities of guidance. In such instances self-education is the inescapable alternative, wholly feasible but time-wasting unless the neophyte knows where to write for publications or technical advice. Specific recommendations of such type appear on almost every page of the *Field Book of Nature Activities*. Therefore, while it will serve as a most useful adjunct for urban dwellers participating in nature programs, it is a virtual necessity for those less fortunately situated.

Chapter 2 will be of particular interest to all those interested in popularizing nature education. One of the critical shortages today is in persons trained as nature leaders. Many councilors in Boy Scout, Girl Scout, and other organizations would stress natural history to a much greater extent if they knew how to proceed. In addition to outlining the planning and conducting of field trips, the author gives examples of nature projects suitable for beginners, lists a variety of nature games that may be played to stimulate interest, and devotes considerable attention to the proper construction of nature trails and the development of nature museums and workshops. The problem of labeling—the bugaboo of everyone interested in nature education both indoors and out—is emphasized, and I applaud the author's insistence that the introduction of humor in labels will do much to attract attention. "Touch me today—I'll itch you tomorrow" is more apt to be remembered than a simple "Poison Ivy"; and "Happy are cicadas' lives for they all have voiceless wives" presents a nature fact in easy-to-remember form.

Part 2 includes seven chapters devoted to specific activities projects connected with birds, mammals, amphibians and reptiles, insects, water life, flowers, and flowerless plants and trees. The author devotes the first of these chapters to birds, which he states are the most beloved of all living creatures. Here he has brought together the rudiments of birding which have been treated much more fully in the numerous volumes that he lists, but in text and illustrations he treats a variety of bird feeders, the design and type of bird houses, bird photography, and types of bird collecting—feathers, and abandoned nests—that may be carried out without detriment to the living population.

Succeeding chapters are similar in organization and content, concerned with practical matters such as trapping small mammals, marking snakes, building cages, making a formicarium (ant house), and obtaining tree-ring records. There are actually so many study and construction projects described in this volume that a six-page special index is required for their listing.

William Hillcourt began his career as a

naturalist by publishing his first nature article when he was nine. Since then he has majored in botany, taken a degree in pharmacy, traveled widely, and served the Boy Scouts of America in many capacities. Although this book represents the fruit of many years of personal investigation and firsthand experience in teaching nature study in the field, he has wisely subjected the various chapters to the scrutiny of specialists. The reviewer, for example, is only one of several herpetologists who criticized the chapter on Snakes, Lizards, and Turtles prior to publication.

One of the very useful innovations in this book is the interpolation of a great many brief paragraphs of practical information distinctively labeled. The following examples will indicate the usefulness of these:

Tip—You can make a moth announce its emergence by wiring up the cocoon to a dry-cell, electric buzzer. Remove button; arrange wire ends so that emerging moth pushes one wire against the other.

Tip—Many of the bivalves open up readily when placed in carbonated water—plain soda water.

Tip—"Dew-kissed" flowers photograph well. If nature doesn't supply the dew, a spray gun or atomizer will.

The old belief that man was complete master of his environment, capable of flaunting natural laws with impunity, has been tragically refuted by dust storms, floods, water shortages, and a host of other punishments vested upon us with increasing severity as we continue prodigal misuse of our natural resources. At this critical time nature hobbies may be a simple alembic for the tensions of living, but I suspect they may have a deeper significance. Perhaps their popularity indicates a subconscious craving for that rapprochement with the natural environment which was the group heritage of primitive peoples and which is the birthright we must re-earn if our civilization is to persist.

LETTER TO A FRIEND

A little letter-booklet, illustrated with pictures of Institute and Library scenes and exhibits, now available for 25c at the Art and Nature Shop, will be welcomed by your friend who used to live here.

"Dippy has gone modern," it begins, referring to that awesome landmark of every Pittsburgher's childhood, *Diplodocus carnegiei*, and goes on to tell of the many changes that are keeping the world-famous institution in step with the city's progress.



SPUN out of Stainless steel, the cone of this newest type of glass-and-metal television tube costs much less than before, has helped bring down the price of television sets. This new, lower-cost grade of stainless steel, called "U·S·S 17-TV" is just one of the many kinds of U·S·S Stainless Steel produced by the plants of United States Steel to do scores of important jobs in scores of industries . . . to help build a better America.



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